/292 cont./

171 323 532 825 The tick, 17, has four knobs on its head, which are probably supposed to represent maxillary feelers and mouth parts. The notched edge is most amusing: it reproduces not at all badly the general impression of the creeping and crawling of the eight crooked legs, which, in the case of animals that have sucked their fill, form a wreath at the top of the sac. I do not know whether the isopod, 18, bears up under zoological scrutiny. It is eyeless, like the Asellus, one of which it is supposed to represent, as far as I understood my informants. In No. 19, the crayfish, we note richly scalloped extremities and a tail fin. For eyes it has a pair of small knobs in which is pierced a fine little hole.

171 323 532 176

Fig. 89. Suyá toad-pot. (1/3 nat. size /as shown in the original illustration/.)

In conclusion I am adding a pot (diameter 10 x 15 centimeters) with a human representation! It is too much to demand, however, that anyone should suspect anything human about it. The woman artist who brought it to us shook with laughter over her creation. She wanted to make a toad-pot and had already copied the tail and leg projections, as well as the head with the bulging eyes of toad form. Then, when she was [301] [186] modeling the wide mouth and it happened to turn out open instead of closed, she noticed the similarity with the much-ridiculed lip disk of the despised Suyá, which stands out in front of the teeth of these Indians like a movable saucer. She laughed about it, set the stiff mouth flap neatly perpendicular to the toad face, and called the pot a "Suyá figure." Thus, for once, an ornament of the men was used as a motif by the women, analogous to the uluri motif, which was so popular among the gentlemen artists.